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A COLLECTION OF RARE OLD CHINESE PORCELAINS

COLLECTED BY

Sir William Bennett, K.C.V.O.

PURCHASED & EXHIBITED BY

GORER
170 NEW BOND STREET
LONDON, W.
May-June 1910.

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Frontispiece.

CATALOGUE.

1. A large size deep Famille-Verte Dish decorated with figures showing the Emperor in a blue robe, seated; on his left is an attendant, whose robe is green and head-dress black. The remaining figures are of eight court lady musicians playing their various instruments, whilst in the centre is a ninth figure dancing on a green carpet. Above on the left are two other figures of attendants, one holding a wine-pot and the other a sacrificial vessel. The robes of the figures are in various brilliant colours, whilst the head-dresses of all the ladies are black. The floor is tessellated with aubergine and green squares and a yellow border. Above the Emperor is seen the suspended emblem of the sun in gold. The border is divided with small reserves, on which are sacred emblems in various colours on a white ground separating six sections ornamented with various diapers all enamelled in strong various colours. Early Kang-He period.

2. A pair of deep Powder-Blue Dishes of extraordinary size, one decorated with a landscape, in the foreground of which are mounted warriors, and hiding behind the rocks two other figures, the object of their attention appearing to be the man running away with a box of treasure; the companion dish has a representation of a domestic love scene, and is full of life and character. These panels are enamelled in all the fine colours of the Famille-Verte, whilst the powder-blue background has a wide border of brocade design in gold. Kang-He period.

3. A pair of pear-shaped Vases and Covers decorated with three large figures of court ladies, one holding a basket of flowers, the other a scroll of music, whilst the third carries a peach (longevity). The robes are in pink,

blue, green, and yellow, all most exquisitely drawn and enamelled. The remainder of the design is a large hawthorn tree, the foliage of which is in pink; at the base are chrysanthemums also in pink. Surrounding the neck is a formal band enamelled in pink and blue; this is separated with four reserves, each containing chrysanthemums in colours on a white ground. Going round the foot is a band in blue, green, and pink. The covers, which are ornamented with cherry blossom and figures, faithfully carry out the main design. It is believed that this is the only pair of Yung-Ching vases of this type.

4. A globular Bottle with tall, straight neck, slightly expanding at the lip, decorated with a beautiful floral design to represent a bouquet of flowers, generally known as Mille-fleurs. The whole enamelled in all the beautiful colours of the Famille-Rose. The interior glazed with a light green enamel. Kien-Lung period.

5. A Dish, the centre represented as a large panel resting upon a cloth of brocade; this cloth, the corners of which are shown, is enamelled with a formal floral design in green on a black ground, and relieved with chrysanthemum buds in pink and white. The over-turned corners showing the back of the material also have a small black floral design in squares on a green ground, with a pink chrysanthemum overlapping each. The border is blue with alternate white and red blossoms. Surrounding this is a deep pink border with a diaper design in black and relieved with full chrysanthemum blossoms in pink, and half-sections alternately in white and blue. The centre of the plate is an entire panel with a white background, on which is shown a table with a vase containing flowers, and by the side of the table and coming over it is a kakamona partly unrolled. The rest of the decoration consists of another large vase with sprays of hawthorn blossom in pink. Kien-Lung period.

6. A pair of Cups and Saucers in fine Egg-shell porcelain, decorated in the centre with a large panel containing the figure of a lady in a brilliantly enamelled robe, surrounded by a broad band containing a diaper design in pink and black, this relieved with small reserves containing fruit and flowers in various brilliant colours. The whole terminating in a border with a trellis design in black on pale blue. The cups are treated in a precisely similar manner. Yung-Ching period.

7. A bottle-shaped Vase with large expanding body terminating in a tall, straight neck. The body entirely covered with numerous flowers in brilliantly enamelled natural colours, the whole forming a huge bouquet; the lip is gilt, and is covered on the inside with a pale green glaze enamel. Kien-Lung period. From the Imperial Palace, Pekin.

8. A Vase in the form of a large gourd, the body entirely covered with numerous flowers in brilliantly enamelled natural colours, the whole forming a huge bouquet; the lip is gilt, and is covered on the inside with a pale green glaze enamel. Kien-Lung period.

9. A globular-shaped Vase with a straight neck having an expanding lip. The body entirely covered with numerous chrysanthemums, peonies, magnolia blossom, may-flower, grasses, etc., etc., the whole formed together to represent a bouquet. These flowers are enamelled in soft Famille-Rose colours. The edge of the lip is gold, and there are also two gold lines going round the base. The interior covered with a pale-green glaze. Kien-Lung period.

10. A pair of Cocks, the plumage beautifully enamelled in rich colours of the Famille-Rose period; the tails lacquered in black and gold, as are also the combs; the breasts in *rouge de fer*, the legs and feet in yellow. Supported on rocks covered with a dull brownish black enamel. Yung-Ching period.

11. A tall octagonal, pale-green Celadon Vase, relieved with geometrical designs which are in semi-relief and toned with white. Round the lip is a band of Joey heads similarly treated. The body has four panels, three containing landscapes, and one a snow scene, all most finely drawn and beautifully enamelled in various Rose-Verte colours. Kien-Lung period.

12. A fine quality, oviform, Egg-shell Vase with small, narrow neck, decorated on either side with a large panel in which are figures of court ladies and attendants enamelled in various soft colours on a white ground. The remainder of the vase has chrysanthemums and foliage in gold on coral. Yung-Ching period.

13. An oviform Egg-shell Vase with wide mouth, decorated on one side with a bold formal floral design in various colours of the period. On the reverse is a medallion containing a European figure in sepia, this surrounded with a border of formal flowers in gold on white. Surrounding the base and lip are broad bands similar to that encircling the figure. Yung-Ching period.

14. A rare double-gourd Vase covered entirely with a deep soft red unglazed enamel, the whole of the surface being roughed to represent orange-skin. Kien-Lung period.

15. A small, globular, bottle-shaped Vase with long, straight neck, the body covered with a scroll design of flowers and foliage in light red, green, and white on a black background. Yung-Ching period.

16. A set of three oviform Vases with straight necks, the bodies tapering towards the base, decorated with floral pendalogues on which are blossoms and fruit in various greens, yellow, pink, and blue ; interspersed are beautifully drawn butterflies enamelled in various colours. The lip is ornamented with a running band of Joey heads

in pale blue and pink on a yellow ground, and surrounding the foot is a formal band surmounted by Joey heads enamelled in similar colours. The whole on a brilliant white enamel background. Kien-Lung period. From the Imperial Palace.

17. A small, square-shaped Bowl and cover, entirely covered with numerous flowers in brilliantly enamelled natural colours, the whole forming a bouquet; the inside covered with a pale green glaze enamel. Kien-Lung period.

18. A Tea-pot, entirely covered with numerous flowers in brilliantly enamelled natural colours, the whole forming a bouquet; the inside covered with a pale green glaze enamel. Kien-Lung period.

19. A set of three exceptionally rare, gourd-shaped Vases in four sections, the bodies covered entirely with a rich *rouge de fer* ground on which is a formal design of chrysanthemum flowers and foliage in white. The covers are ornamented with chrysanthemum blossoms and small leaves similarly treated. Kang-He period.

20. A pair of straight *rouge de fer* Beakers covered with a scroll floral design in white; in the centre is a raised brilliant green band, on which are formal flowers in aubergine. Kang-He period.

21. A pair of bulbous Famille-Verte Vases with long narrow necks, the lower portions decorated with Buddhistic emblems in yellow, green, etc., suspended from a broad band of formal design, whilst the upper portion, and going right up the neck, has flowering branches in *rouge de fer*, green, etc., the whole on a most exquisite, soft tone of rich aubergine. Kang-He period.

22. A very rare and important Figure of a Negress, the body covered entirely with black enamel over which is a

greenish glaze; her skirt is of the bamboo pattern in aubergine, yellow, and green, and ornamented with small flowers in similar colours. Over the right shoulder and dropping down to the waist is a jewelled girdle. The eyes are white with black pupils, the nails on the hands and feet are tipped with green enamel. Supported on a square-shaped base. Ming period.

23. A model of a recumbent Kylin supporting on its back a tall square-shaped Vase. The body of the animal is brilliant green with aubergine, black, and yellow mane and tail, the teeth in biscuit. The vase, of fine apple-green, has a tracery design in black with "blob" hawthorn in white with black edgings; the shoulder is stippled yellow surmounted by a band of aubergine which separates the neck, on which are acantha leaves in brilliant greens on a pale background. Ming period.

24. A pair of Dogs, the bodies entirely covered with a brilliant black enamel, over which is a green glaze. The teeth are in biscuit, and round the neck is a collar from which a bell is suspended, enamelled green, and the eyes are also partly green. Ming period.

25. A very rare standing figure of a Court Lady dancing, holding in the hand extended over the head a folded black and yellow fan. Her robe is brilliant stippled green enamel covered with flowering hawthorn branches, the blossoms of which are in white and yellow edged with black. The under-garment is yellow with brilliant green and aubergine flowers having black outlines, whilst the skirt and sleeve are white with foliage and flowers in green, aubergine, yellow, and black. The hair is in black enamel, and at the back of the head is the petal of a lotus flower in blue, the stems falling over the shoulder. The figure is supported on a square-shaped base, on which is a trellis design in green and black on a yellow ground.

Attention may be called to the peculiar high heels of the lady's shoes, which are in biscuit. Ming period.

26. A model of a Kylin seated upon a leaf, the body in brilliant green relieved with yellow and aubergine. Ming period.

27. A very important reticulated Vase decorated with figures of the immortals and pine trees, the colouring being aubergine and biscuit with a delicate blue background. The under portion of the vase has a geometrical design in aubergine and blue, whilst the upper portion has a broad band of chrysanthemum and foliage in similar colours to the rest of the vase. The neck has clouds in the same colours. The cover, which is of wood, is finely carved and pierced, and is surmounted with a knob of carved amethyst crystal fashioned to represent peaches and foliage. Ming period.

28. A very tall, Famille-Verte, club-shaped Vase decorated with numerous figures representing court ladies, gentlemen, and musicians before the Emperor; above are seen three ladies and a child in court robes. The shoulder of stippled green is relieved with dragons in blue, yellow, etc., on a flowered ground. On the neck are figures of three of the "wise ones" with two children, whilst surrounding the lip is a deep band of brilliant green ornamented with a diaper design in black. This vase can be described as the finest known example of its type, and is remarkable for the variety of the colourings, brilliancy of the enamel, and the exquisite finish of the artist's work. Kang-He period. (*See illustration facing page* 2.)

29. A circular Match-pot, or Jardinière, decorated with a lake scene, an important feature of which is a boat in which are two figures, one propelling the craft with a large oar, enamelled in aubergine, green, and black. In the foreground is a large pine tree in green and aubergine; by the side of this, and on a rock, is a small shelter

with a thatched roof, supported on two openwork struts, in aubergine and black. The rest of the decoration shows another portion of the lake, over which is extended a bridge, and in the background are hills in aubergine, bright and pale greens, whilst at the back of all a small house is seen in aubergine; in front are numerous trees in green. The whole on a yellow background. Early Kang-He period.

30. An oviform Ginger-Jar decorated with a pheasant standing upon rocks in green and aubergine of a very rare shade; surrounding the rocks, and springing out from same, are peony flowers on branches, enamelled in the same curious shade of aubergine and white, with green foliage. Starting from the side and going round the back of the vase are branches of peony blossoms, in the centre one of which a bird is perched; the remainder of the decoration being flying birds in green, white, and aubergine. Round the neck are two black lines from which spring a band of acantha leaves in green with black edging. Early Kang-He period.

31. A cylindrical Match-pot, or Jardinière, decorated with a pencil design to represent waves on a bright green background; on this are the figures of marine monsters, sprays of coral, etc., in white. Early Kang-He period.

32. A pair of oviform Jars and Covers decorated with rocks, flowers, and emblems, enamelled in various greens, red, *rouge de fer*, and black, on a pencilled design representing water, the background of which is in brilliant aubergine; this being repeated with variations at the base, shoulder, and neck, whilst the covers are similarly treated. Ming period.

33. An exceedingly rare Famille-Verte Wine-ewer decorated with two large panels containing figures of lovers on either side, these panels surrounded with a broad

band containing formal flowers and foliage most exquisitely drawn. The remainder of the body has hawthorn blossom in *rouge de fer*, green, and other colours. Above the large medallions on either side is a cheou character in gold. The handle, which springs from the yellow head of a fabulous monster, has a pencilled design in *rouge de fer* on a white ground, and below this is a chrysanthemum in *rouge de fer*. The foot, which is hexagonal, has medallions bordered with blue and green, whilst underneath this is a continuous band decorated with black lines on a green ground. Under the spout, which is decorated with clouds in blue, aubergine, and other colours, is a large chrysanthemum in a reserve. The neck is decorated with cheou characters in reserves on a ground of *rouge de fer*. The cover has a Grecian key design and small panels in yellow on a brilliant green ground. The form of this ewer is exceptionally rare, and is supposed to have been made for the Persian market. Kang-He period. (*See illustration on opposite page.*)

34. A Wine-Ewer, the lower portion of which is fashioned as bamboo canes and coloured alternately green and aubergine, and green and yellow, relieved with black dots. The spout also represents bamboo, and has black dots on a yellow ground. Round the base, which is hexagonal, is a narrow band with a formal design in black on a green ground; springing from this, and separating the bamboo, are acantha leaves in white tipped with *rouge de fer*. The upper portion is divided into six large and six small panels, each containing a floral design in Famille-Verte colours on a white ground; dividing the upper portion of the neck is a raised band with green centre and *rouge de fer* edges; from this bamboo leaves are shooting, these enamelled in green, yellow, and *rouge de fer*. The lip is divided into eight reserves, separated by two narrow red lines, each reserve containing a small floral design in Famille-Verte

colours. The top of the cover is fashioned as a chrysanthemum in green, aubergine, and yellow, and at the base of these are eight shaped reserves, each containing a flower. Early Kang-He period.

35. A Sugar-Jar of superb quality, decorated with two peacocks standing upon rocks, the background being bamboo plants, which form a profuse decoration. The tails of the birds are in aubergine and green, the bodies are pale green, yellow, and black, with aubergine and black heads and necks. From the left of these are three large peonies in full flower, one white, the other green, and the third aubergine. On the right is a bold design of branches of a hawthorn tree in fine quality aubergine with white blossoms ; on the branch is a pheasant with green plumage. Continuing round the other side of the vase is another large flying peacock, beautifully drawn and enamelled. At the base are rocks in various greens, from the back of which are springing fungus in aubergine, and various grasses. Dividing the neck from the body of the vase is a narrow band of aubergine and black lines, and from this springs a continuous circle of acantha leaves in green with black lines. The whole on a brilliant yellow background. Early Kang-He period.

36. A rare pilgrim-shaped Bottle, having on either side a large circular panel containing a Ho-Ho bird surrounded with clouds brilliantly enamelled in various colours on a white background ; these panels appear to be inset in a frame of beautifully soft apple-green, on which are chrysanthemums and formal floral design in darker green and aubergine. Between the two handles on either side is a cheou character in white with black lines. The neck and foot, which are hexagonal in form, have sprays of flowers, sacred emblems, etc., in various colours on a bright yellow ground. Early Kang-He period.

37

41

37. A set of three large size Cups and Saucers, each saucer is decorated with sprays of magnolia blossom in white on an aubergine branch; under these are peonies in yellow and aubergine with black lines, and below are rocks in various shades of green; the whole on a brilliant black enamel background. The back of the rim is in a delicate apple-green, on which are sprays of hawthorn blossom in yellow, black, and emerald green. The cups have a similar decoration and the interiors are green with small flowers, similar to those on the back of the saucers. Early Kang-He period. (*See illustration on opposite page.*)

38. A pair of small, club-shaped Vases, each decorated with a bird sitting on the branch of a tree with May-blossom in flower; the branches in aubergine, whilst the flowers are in yellow, white, and aubergine, with green foliage. The birds have each a white breast with green plumage and aubergine heads. On the back are seen two small flying birds with yellow bodies and aubergine wings, whilst underneath are clumps of lotus leaves in brilliant green on a seeded ground, surmounted with lotus flowers in aubergine and white. The necks are decorated with sacred altar utensils, Joey heads, and emblems in various colours; the whole on a brilliant black enamel background. Kang-He period.

39. A pair of oviform Sweetmeat Jars, tapering towards the base, entirely covered with branches of a peony tree, on which are large flowers in aubergine and white, whilst the foliage is green. On either side is the figure of a Dog Fo with aubergine mane and tail, and green body. Separating the shoulder is a narrow white band, beyond which is a border of green with a continuous band of crude Joey heads in yellow. The whole on a fine quality yellow background. Early Kang-He period.

40. Another Jar, similar in shape and form, the centre to the pair just mentioned, this decorated with a brilliant apple-green background, on which are bamboo trees, and in front of this are rocks in aubergine; the rest of the decoration is a hawthorn tree with white blossoms and relieved with five flying birds. Early Kang-He period.

41. A pair of deep Plates, having in the centre a medallion in yellow decorated with formal green flowers; from this, and springing all round it, are sprays of lotus, chrysanthemum, peony, and hawthorn, representing the flowers of the four seasons; these enamelled in blue, yellow, aubergine, green, and white, on a brilliant black ground Underneath the rims are decorated with beautiful soft apple-green enamel. Early Kang-He period. (*See illustration facing page* 11.)

42. A small trefoil-shaped Tabarette decorated with sprays of chrysanthemum and hawthorn enamelled in various greens, aubergine, yellow, and black on a biscuit ground. The legs and under-portion of the stand have a formal pencilled design in black on aubergine. Early Kang-He period.

43. A rare Coupe de Mariage, decorated with five cheou characters in red on green medallions, these relieved with butterflies, signifying immortality, enamelled in various colours on a brilliant green ground. At the foot are three other cheou characters, two in green and one in aubergine, all on a black background. The handle, fashioned as a dragon with bifurcated tail, is in yellow, with the crestings very dark blue. Ming period.

44. A square Tabarette with shaped corners; in the foreground are two figures of pilgrims mounted on donkeys, in yellow enamel, proceeding along the foreshore of a lake, which is in green, whilst at the back tremendous rocks stand forth, these in various greens, aubergine, and blue. On the right are to be seen tall trees in aubergine

and black. The whole framed in with a narrow margin containing a black formal pencilled design on an aubergine ground. The under portion is enamelled to represent a brocade of formal design, this in blue, red, green, and black, whilst the legs are formed as monster heads in yellow, holding roots of fungi. Ming period.

45. Two very rare Cocks; the plumage, which is in relief, is enamelled in green, aubergine, and blue, whilst the breasts are pale green, on which are small black lines. The feet and legs are aubergine and black, the combs red enamel partly gilt. Supported on a base formed as rocks, which is enamelled green and aubergine. Ming period.

46. A very rare pair of brilliant green Bowls, on which are three monsters, two in yellow and one in pale green, relieved with black and aubergine. In the background aubergine clouds are shown with black lines. At the bottom of the interiors are figures of two rabbits in white, seated in the foreground, whilst at the back are hills and clouds, representing a scene at night.

47. An exceptionally fine seated Figure of the Goddess Kwan Yin, supported on a hexagonal pedestal, which is surmounted by a throne fashioned as an upturned lotus flower. The front and under-portion of the pedestal has three panels, the side ones of which have a diaper design containing alternately formal flowers in aubergine and yellow with black lines, and divided by green bands with black edgings. The centre one has a large reserve in the middle containing flowers and rocks in various colours on a white ground, whilst the remainder of this has aubergine flowers and green foliage on a stippled green ground. On the back are two panels with sprays of flowers and foliage in green, aubergine, yellow, and black on a white ground, whilst the centre again has bamboo trees and foliage pencilled in black on white. The terrace surmounting this has six openwork panels alternately green and yellow, the division of each terminating with a knob in biscuit. The petals of the

lotus are white, aubergine, green, and yellow. The goddess is holding on her right knee the figure of a child in a white robe, and her own is brilliant green enamel, on which are Ho-Ho birds in medallions enamelled in black and white, these being intersected with aubergine and white clouds. The cape is yellow, with aubergine chrysanthemums and green foliage; this has a black border on which are formal flowers and foliage in white and green. The head-dress is in biscuit, except the top of the head and the portions dropping over the shoulder, which have a marbled green ground, on which are white flowers; the hair in biscuit; the face, breast, and hands in soft white glaze. Late Ming period.

48. A pair of very fine quality Kylins, one with a cub, and the other guarding the sacred ball; each supported on an oblong shaped pedestal, the fronts and backs of which have butterflies in various colours on a seeded green ground, which is also relieved with flowers in yellow and other colours. The sides have diaper designs in yellows, aubergine, and black, divided by broad green bands, and in the centres are shaped reserves containing altar utensils in various colours on a yellow ground. The kylins are in green, whilst their manes and tails are in deep aubergine with black lines; the ears yellow, the movable eyes black, and the teeth in biscuit, as is also the ball suspended from a band round the neck; the breasts are yellow, the feet and paws yellow, blue, and aubergine; the cub is yellow with green mane, aubergine ears and paws, and the ball is enamelled green, yellow, and blue. Ming period.

49. A Wine-Ewer in the form of a cheou character, but differing entirely from the ewer described under No. 51. On either side of this is a large panel containing on one side the figure of the immortalised beggar standing on clouds, the whole enamelled in green, yellow, aubergine, and black, on a white background; on the reverse the

figure of the God of Wisdom is similarly treated. The remainder of the vessel has flowers beautifully drawn in various colours on a seeded green ground, whilst the spout and handle are in imitation of ivory covered with a light yellow glaze. Late Ming period.

50. A rare Pot and Cover decorated with the figures of the eight immortals shown in high relief in various colours on a brilliant yellow background ; on either side are monster heads forming handles, these surrounded by clouds in aubergine. The cover is worked up in high relief to represent clouds, and the knob is fashioned also as a cloud bank in biscuit. Ming period.

51. A Wine-Ewer in the form of a cheou character, the background enamelled with red lines to represent waves, amongst which are shown marine plants and flowers in heavy green enamel, and aubergine. The sides are brilliant green on which are enamelled sacred emblems in various colours. Each section of the front and back has raised edgings of yellow. The handle and spout are fashioned as plaited straw in black on a yellow ground. Late Ming period.

52. A pair of rare figures of Han Chung-Li, one in a green robe with an aubergine girdle and yellow reveres, the other in a robe covered with a brownish-black glaze ; the latter carries a fly-whisk with which he is supposed to have the power of reviving the dead. The base is represented as a mat with a rough corded border ; this, the hands, feet, fly-whisk, and heads are in biscuit. Ming period.

53. A fine quality seated Figure of the God of Learning, carrying his Joey, which is enamelled to represent gold with a tracery design in black, and relieved with two large pieces of red coral. His robe is a beautiful soft

enamel yellow, covered with cheou characters and clouds in gold, apple-green, *rouge de fer*, etc.; this is held together at the waist by a green cord terminating in a bow. The under garment has formal flowers and foliage on a soft green background; the boots are just seen issuing from under this, and are in soft black enamel, whilst the hand, beard, and face are in white. Kang-He period.

54. A Pack-horse with attendant, the horse in aubergine with black pencilled lines, the mane and tail in yellow, the bridle in green, and the saddle in black with green edging, whilst the side-cloths have green centres with pink borders; the man's coat is of light green held by a black belt with blue clasp; the trouserings are in violet, the hat, head, face, and hands in biscuit. Supported on a square pedestal on the front of which is a green diaper pattern on a yellow and black background. Ming period.

55. A very rare Figure of the Buddha Ameida seated on a lotus throne, the front of which has lotus petals in high relief in aubergine on a green ground, whilst the back has a sacred emblem with a floral design on either side in yellow, dark green, and aubergine, on a pale green back ground; this is bordered top and bottom with narrow bands of aubergine. The robe of the figure is partly green and yellow, on which are lotus flowers. In the left hand is a shell on which is carved the emblem of the double fish. The peculiar head-dress is black enamel terminating in a knob in blue to represent a large sapphire. The legs, which are crossed, also the hands, arm, breast, and face, are in soft white enamel, the eyes and eyebrows in black. Early Kang-He period.

56. A pair of large size, oviform, superb quality Powder-Blue Vases and Covers, the bodies decorated with four large

panels which contain altar utensils, may-flower and rocks, a landscape scene, and flowering branches of peonies, enamelled in brilliant Famille-Verte colours on a white ground. The body of the vase is covered entirely with a gold tracery design in remarkable preservation. Between the panels, on the shoulder and near the base, are small reserves containing branches of various flowers enamelled in Famille-Verte colours on a white ground, with a *rouge de fer* border ; these small reserves are repeated on the covers, which are also relieved with gilt flowers. Kang-He period. (*See illustration, facing page* 12.)

57. An oviform, hawthorn-spray Blue and White Ginger-Jar and Cover of unsurpassed quality, the rising and falling sprays most exquisitely drawn in white with pale blue lines ; the brilliant translucent background is marbled with black lines to represent cracked ice. The cover, which is of very rare form, is surmounted by a blue knob on a white medallion. Kang-He period. (*See illustration, facing page* 4.)

58. A pair of superb quality Lanterns, beautifully drawn and enamelled on the finest quality Egg-shell porcelain. The decoration consists of two large panels divided by broad bands, which also encircle the top and bottom of the lantern ; on these are chrysanthemums and foliage in aubergine, yellow, and green. The panels contain, on one, the figure of a lady standing in the foreground in an attitude of meditation ; she has a green robe with red under-skirt, and black head-dress ; on the right of this is intersected another picture in which are a lady and gentleman, evidently lovers ; before them on a table is an emerald-green wrapper, presumably containing a present. The background is red surmounted by green drapery. The gentleman's robe is in pale green, whilst the lady has a red bodice and green skirt, her head-dress in black. The remainder

of the decoration of this panel is tall trees in black and green. The reverse contains three figures, one a lady just coming from the house on to the terrace, which is shown in black, the architecture being in dark and pale green, red, yellow, and aubergine. In the foreground a lady is seated on a chair by the side of a table shown in red, before her is an attendant in an attitude of supplication ; she is evidently deputed to make a gift of the floral tributes, which are on two small stands in the rear.

The panels in the companion lantern show in the background of one the figure of Ho-Tei, the God of Happiness, seated upon a yellow table ; this is supported on a mosaic floor of green and aubergine squares. In the front are two ladies with fans being greeted by two gentlemen ; the robes of the ladies are yellow and green with red and yellow skirts respectively, the fans in gold ; one gentleman has a green robe with blue edgings, and the other an aubergine one, both peculiar head-dresses being in black enamel. At the back are beautifully drawn trees and foliage. The panel on the other side has inset a picture showing a gentleman in a green robe playing a biwa, whilst at his side is a lady evidently weeping ; in the foreground are the figures of two ladies, one in a light green, the other in a darker green robe, the latter with a yellow skirt, and the former one in *rouge de fer*. At the back of this is a terrace in deep *rouge de fer* to represent lacquer work, whilst in the front is a pine tree with an aubergine stem and green and black foliage. These are the very highest quality. Kang-He period.

59. A very perfect specimen of a rare, long-necked Bottle covered with a very soft glaze representing peach-bloom. The base of the bottle is fashioned to represent a chrysanthemum, the interior of the neck and lip is a soft green to represent the unripe peach. This is supported on an upturned water-vessel also in peach-bloom. Kang-He period.

60. A garniture comprising three Vases and Covers and two Beakers, the latter with raised centres, hexagonal in form. Each section is divided with a narrow yellow band, and the decoration of each consists of flowers, sacred emblems, and buds, in aubergine, yellow, white, and black, on a very brilliant green background. The necks are similarly treated, but from the base are chrysanthemum leaves in high relief alternately enamelled in white and aubergine, with black lines. Early Kang-He period.

NOTE.—It is interesting to know that the centre vase, which completed this set, was originally in the possession of the late Mr. George Salting, who sold it to Sir William Bennett to complete the garniture, solely for the sake of art. (*See illustration on opposite page.*)

61. A pair of fine quality Figures of the God of Light seated upon a throne, the bases of which have a diaper design on the front, with a centre panel showing a landscape. The sides are marbled green ground with black tracery design, in the centre of which is a hawthorn blob in white. The robes have grounds of various greens, one decorated with storks in medallions, and the other with hawthorn blobs on stippled green. The capes are similarly treated, and the head-dresses are green. The whiskers are in black enamel, also the hair on either side of the forehead ; the faces and wands in soft white enamel. Ming period.

62. A pair of standing Figures of the Goddess Benton. The one holding a small green vase has a robe of yellow charmingly decorated with flowers in various colours, whilst the skirt is white similarly treated ; the undergarment, of which only the sleeves and breast is showing, is stippled green, and the head-dress has a charming diaper pattern in various colours on a white ground with a seeded green border. The sacred jewels are in gold, coral, and biscuit, the hair in black, the face and hands in a semi-glaze biscuit.

The companion Figure has a robe of brilliant yellow ornamented with medallions containing peonies and chrysanthemums in aubergine, green, and black; the border is a pencilled design in *rouge de fer* on white. The head-dress is stippled green with formal flowers in black, aubergine, and yellow; the hair is black enamel; the face, breast, hands, and feet in biscuit. Ming period.

63. An exceedingly rare, superb quality Figure of the Immortalised Beggar, standing on one leg, and supported with his crutch, which is in aubergine, as also are the face and feet. His robe, which is black, with green reveres, is decorated with hawthorn blossom in white and aubergine. The trouserings are yellow with black spots. Supported on a pedestal, over the front of which is represented a piece of brocade, the centre of which has a formal diaper design in yellow, the remainder being in brilliant green. The body of the pedestal has a marbled green ground with hawthorn blossom in yellow and aubergine. Ming period. (*See centre illustration, facing page* 25.)

64. An oviform Bottle, tapering away to form the neck. This is decorated on fine Egg-shell porcelain with figures of cocks with yellow, white, and aubergine plumage. In the front of these is seen a hen with chickens, above which are sprays and branches of the chrysanthemum tree with large flowers in all the soft colours of the Yung-Ching period.

65. A superb quality oviform Egg-shell Vase, on one side of which a lady is seated upon a yellow stag and holding a gourd, from which smoke is coming and the mythological palace is issuing; at her back is an attendant, and in front are two other ladies offering tribute. The reverse has a lady seated in a rickshaw, on one side of which, and also in front, are two figures, likewise offering tribute. The robes of the ladies, who are evidently of

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the highest rank, are exquisitely enamelled in all the soft colours of the period. Seen at the top, and near the tall umbrella which is over the lady in the rickshaw, is the figure of a monkey holding a peach, representing longevity. Yung-Ching period. (*See illustration, facing page* 20.)

66. A bulbous, bottle-shaped Vase with long neck, slightly expanded at the lip ; this is decorated with birds, rocks, peonies, stems and foliage, in all the beautifully soft enamel colours of the period on the finest quality white Egg-shell porcelain. Yung-Ching period. (*See illustration, facing page* 20.)

67. A very charming, bottle-shaped Vase with expanding lip, decorated in the foreground with rocks and two large pheasants, the plumage, as is the rest of the decoration, most exquisitely drawn on fine Egg-shell porcelain. From the back of the pheasant, and running up the neck of the vase, are branches of a hawthorn tree with blossom in pink. This has been used as a presentation piece from the Emperor to some great nobleman, as is evidenced by the poem which is inscribed in black near the base of the neck. Yung-Ching period.

68. A charming Tea-bowl and Cover, decorated on fine quality Egg-shell porcelain with figures of a hen, chickens, and a cock bird, all beautifully enamelled, as are also the rocks, flowers, and foliage on the reverse. The cover has a spray of hawthorn, magnolia, and peony in colours. Yung-Ching period.

69. A pair of Plates, the centres having large panels in the form of a leaf, decorated with quails in brown on a green field ; at the back are rocks, foliage, and flowers in blue, pink, green, etc. These are described as quail plates with thousand flower borders, although really

there are four borders: the first, pink with trellis design in black; the second profusely enamelled with various floral designs representing the thousand flowers, this border intersected with reserves containing peonies in pink and green on a white ground; the third border is pale green with a trellis design in black; and the fourth, which surrounds the leaf, is pink with a formal black diaper design. The backs are deep ruby. Yung-Ching period.

70. A pair of superb quality Egg-shell Plates, the centres formed as leaf-shaped panels, in which is a court lady with children, and at the back a table containing altar utensils. The borders are as follows:—First, a gold tracery floral design; the second a pink diaper design relieved with four reserves containing flowers in colours; the third fashioned as Joey heads in pale blue with gold edgings and a small black design; the fourth with a narrow border of pink with tracery design in gold; the fifth ruby with dragons in pale pink, with four reserves in blue with white flowers; the sixth having a narrow band of pale blue with a trellis design in black; and the seventh a shaped border of gold containing flowers and foliage in colours. The backs are ruby. Yung-Ching period.

71. An exceedingly rare Plate, decorated in the centre with quails, butterflies, rocks, flowers, and foliage on a white enamel ground; this surrounded by a diaper border in pink on very pale green. The decoration terminates in a broad band of yellow with numerous chrysanthemums and small reserves divided into numerous sections, and relieved with three reserves, two containing peonies, and one, hawthorn on branches, on a white background; dividing these are three medallions with dragons in black and pale green. The back of rich ruby. Yung-Ching period.

72. A superb quality saucer-shaped Plate, decorated with large size figures of seated cocks, the plumage of two yellow with black tails and red plumes, and the other has yellow plumage and a white tail. One is in a field represented in green enamel, the second and third are resting on rocks; the remainder of the decoration is beautifully drawn peonies and foliage in pink, green, and blue; the whole surrounded with a deep border of pale green, on which is a trellis design in green of a slightly darker shade. The back of rich ruby. Yung-Ching period.

73. A set of three Plates, each decorated in the centre with a large panel containing quails brilliantly enamelled in natural colours, and having a background of chrysanthemums, peonies, and foliage, in various greens and pink; surrounding each panel is a deep band with a trellis design in black on a pale green ground, whilst the rim of the plate has a formal design of chrysanthemums in black on pink, these intersected with three small reserves containing chrysanthemums, peonies, peach, and finger-fruit, in the soft colours of Famille-Rose on white. The backs are deep ruby. Yung-Ching period.

74. An exceptionally brilliant example of the peony Plate; the centre has a large panel in which are pink peonies with green foliage and other flowers in various colours, on a brilliant white ground. The surround has a narrow band of greenish-blue enamel, on which is a trellis design in black. Issuing from this are six petal-shaped panels, each containing a diaper design in pink, yellow, and blue alternately. These are relieved at the back with a black formal design on a pale blue ground, the whole terminating in a broad band of pink in which is a trellis design lightly pencilled in very pale green. The back rich ruby enamel. Yung-Ching period.

75. A set, comprising two Vases and Covers and a Beaker, all hexagonal in form. Springing from a formal floral

band in the centre, and going up and down the vases, are acantha leaves in various greens with aubergine edgings, having a formal diaper design background in green and yellow. This is repeated at the foot, which is divided from the body of the vase by bamboo leaves in aubergine and black. This design is again used on the shoulder. The neck has a formal floral design containing black flowers with yellow centres on a green ground ; this band edged top and bottom with aubergine. The cover is fashioned as a chrysanthemum flower terminating in a knob, which represents the stalks bound together with a piece of twine in white ; the background is of yellow, and is edged with a deep band of green, on which are formal flowers similar to that on the neck. The beaker is very similarly treated, with the exception that the centre stands out, and is divided into six well-defined panels ; in the centre of these are reserves of aubergine with white edges with formal flowers on a green ground. Late Ming period.

76. A pair of globular Bottles, the bodies covered with a trellis design in green and black on a yellow ground, the centre relieved with four large panels containing alternately kylins and altar utensils enamelled in various colours on yellow, these panels are bordered with aubergine, green, and white margins. The base is surrounded with a band of acantha leaves in *rouge de fer* and white, from which at intervals spring four large Joey heads containing sacred emblems treated in a similar manner to the large panels. Separating the neck from the body of the vase is a formal band containing a geometrical design, underneath which is a band of Joey heads in blue, yellow, green, and white ; the neck has a trellis design in green with black edgings and *rouge de fer* centres on a white ground, terminating in a band of scroll design pencilled in *rouge de fer* on white. Kang-He period.

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77. A charming upright Figure of a court lady in a brilliant green robe with a marbled design in black ; this relieved with numerous medallions in black enamel, on which are formal flowers in aubergine and white. The cape is yellow with flowers in blue and black, and the undergarment is also yellow with a simple design of flowers in black tracery. The hair is brilliant black enamel, and the face and hand are in semi-glaze biscuit. She is standing on a hexagonal pedestal, the top and bottom of which are biscuit, whilst the centre is green with black formal flowers. Ming period. (*See illustration on opposite page.*)

78. A seated Figure of the Goddess Quan Yin, holding in the right hand an altar vase, and in the left the fly-whisk of Pui-Tao ; her orbe is very brilliant green enamel, on which are medallions containing red peonies, the raised decoration being clouds and sprays in various colours. The cape is black enamel with red flowers and clouds in yellow ; the head-dress of dark blue, the hair, face, hands, and feet in biscuit. The mat on which she is seated has a brilliant black edge.

79. A very fine quality and rare upright Figure of one of the Gods of War, the jacket of black enamel decorated with flying phœnix in white, and intersected with clouds in aubergine and yellow. The skirt has formal flowers in black and yellow on very brilliant green, whilst the upper portion of the legs is encased in armour represented in green enamel, the centre in biscuit ; round the waist is a girdle, the centre only of which shows, and terminates in a tiger head symbolising power. The face and hands are aubergine, the beard biscuit, and the boots in dull black ; the head-dress, of very peculiar form, is green enamel. Supported on a curious shaped aubergine base decorated with black enamel. Ming period. (*See illustration on opposite page.*)

80. A Figure of Quan Yin, holding on the right knee the figure of a child in a pale red robe, whilst the robe of the goddess is in a very fine green enamel with a decoration consisting of dragons with bifurcated tails in medallions, these dragons enamelled in yellow, aubergine, and black. The head-dress has a black tracery design on a yellow ground, relieved with chrysanthemums in yellow, aubergine, and black. The jewels in biscuit partly coloured to represent coral; the face of the child and the goddess in partly glazed biscuit, whilst the hand, knee, breast, and under-garment are in dull biscuit. Ming period.

81. An exceedingly rare and fine quality Group of a boy carrying a child, symbolising China supporting the provinces. The jacket of the child is exquisitely enamelled in a harlequin design of various colours, and in the centre is a small reserve containing a figure of a Dog Fo, whilst underneath are two large chrysanthemums in red. The robe of the larger figure has formal flowers in a scroll design on a beautifully soft green background, whilst on the breast is a square-shaped panel containing a Ho-Ho bird in *rouge de fer* on a white background. The under-garment is aubergine, on which storks and clouds are shown. The boots are in brilliant black enamel, and the hands of both figures, also the feet and heads, are in white covered with a soft glaze. Early Kang-He period.

82. A pair of small circular Jardinières, the bodies decorated with formal flowers and birds in brilliant colours on a white ground; round the foot is a formal design in Famille-Verte colourings, whilst supporting the large panel is another band of diaper design intersected with small reserves containing flowers. Surrounding the lip are formal flowers, under which is a bold design containing Ho-Ho birds and flowers on a green ground, over which is a tracery pencilled in black. On either side is the mask of a fabulous monster in yellow, forming the handles. Kang-He period.

83. A tall pair of gourd-shaped Vases, the upper portion being decorated with formal designs of chrysanthemum foliage on branches; the flowers are most exquisitely drawn and enamelled in aubergine, green, yellow, blue, and *rouge de fer*; dependent from the lip is a band of Joey heads. Dividing the two sections of the gourd is a band running right round the vase of a formal pencilled design in *rouge de fer*. Coming right over the lower portion are deep lambrequins representing brocade, the alternate pendalogues of which contain butterflies brilliantly enamelled on a seeded green ground, and a formal design of flowers on a white ground respectively. Depending from these are the sacred jewels and cheou characters. Surrounding the base are two blue lines, from which are springing acantha leaves, which are alternately green and *rouge de fer*. Kang-He period.

84. An exceedingly fine quality, inverted pear-shape, Famille-Verte Vase and Cover; this is decorated with four shaped panels running almost the entire length of the vase, one containing birds on rocks surrounded with foliage, the second a kylin, and the third a running stag. These panels are divided by four broad bands, alternating with a formal diaper design in green and yellow, and relieved with altar vessels standing on a table, one containing branches of fungus, and the other a Joey and coral; below these are representations of the sacred pearl and other emblems. Separating the formal band at the foot, which is in *rouge de fer*, is a brocade design on which are enamelled flowers in *rouge de fer*, yellow, and aubergine, these flowers being separated with a formal scroll design in black on a brilliant green ground. The upper part of the vase is similarly decorated, whilst depending from a white band round the shoulder are Joey heads and clouds in green and yellow. Running up the neck and supported by a formal band of *rouge de fer* are leaves which are alternately green or *rouge de fer*, the termination of the design being four of the

sacred jewels in green, yellow, and aubergine. The cover completely matches the vase, the principal feature being the band of Joey heads, which is similar to that already described on the shoulder. Kang-He period.

85. A set of three hexagonal Famille-Verte Vases and Covers, divided into eighteen panels, six each in the neck, shoulder, and body of the vase. Some of these panels contain figures of men fishing, whilst others have animals, flowers, and landscapes. Running right round the foot is a deep band containing reserves of formal flowers in various colours on a white ground, the remainder being in brilliant green with a formal design in black. Dividing the neck from the body is a raised band containing yellow flowers on a stippled green ground. The covers exactly match the vases, but as a variation are relieved with sacred altar utensils and emblems. Kang-He period.

86. A rouleau-shape Famille-Verte Vase, decorated with a formal design on an olive-green ground ; this is relieved with large red flowers, green foliage, and clouds in aubergine. On the back and front are two large panels running almost the entire length of the body, one containing branches of the chrysanthemum bush with flowers in full bloom, these brilliantly enamelled in blue, yellow, aubergine, and *rouge de fer*, whilst upon the branch a bird is perched ; the other is similarly decorated, but the flower in this instance is the peony. On either side of the vase are circular panels, the upper ones containing butterflies brilliantly enamelled in actual colours, whilst the lower have floral sprays, all on a white ground. At the base is a formal band in alternate green and yellow lines. The shoulder is brilliantly enamelled with a formal diaper design in aubergine, yellow, *rouge de fer*, and green. This is intersected with four reserves containing a flower in *rouge de fer* with clouds in the form of Joey heads in green and yellow. The neck, which is on a white ground, has two panels, each containing a formal floral design in brilliant colours,

whilst surrounding the lip is a band of the Grecian key design lightly drawn in black on a green ground. This vase was decorated by the celebrated artist, Choo-Choo, and is signed by him in four of the panels. Kang-He period.

87. A superb quality, inverted pear-shape Famille-Verte Vase decorated with numerous panels in which are alternated the designs of kylins, Dog Fo, dragons, tree with foliage, and flowers, all most brilliantly enamelled and finely executed. Dividing the neck from the vase is a formal diaper design in which are flowers in blue, red, yellow, and aubergine. This brocade is divided with four reserves, each containing an animal in various colours on a stippled green ground. The neck is divided into three panels, treated on similar lines to the body of the vase. Kang-He period.

88. An extremely rare Famille-Verte, rouleau-shaped Vase decorated with flying Ho-Ho birds and formal flowers, brilliantly enamelled in various colours of the period on a white ground. The remarkable feature of this vase is the powder-blue panels, of which there are ten : two quadrangular, four fan-shape (two large and two small), two in the shape of a fruit, whilst the centre ones on the side are in the form of a warrior's fan. On these are designs of landscapes, flowers, and animals, beautifully traced in gold. On the shoulder is a broad band of formal flowers, following out the design on the body of the vase, whilst the neck is of seeded green and contains butterflies and foliage in brilliant colours, this band divided by two oblong panels containing lotus flowers in one, and hawthorn tree with bird in the other, these on a white ground. Surrounding the lip is a Grecian key design delicately traced in black on a green ground. Kang-He period.

89. A large Famille-Verte deep Dish decorated with seven panels of various shapes, the one in the centre ornamented with altar utensils containing flowers, etc. ; of

those running round the side, one contains a stag, the next storks and a Ho-Ho bird, the third a man propelling a sanpan on a lake, the fourth has chrysanthemums, the fifth fishes, and the sixth cormorants and ducks. Separating these panels is a formal design of flowers and foliage relieved with dragons. Running round the edge of the plate is a deep band of stippled green, on which are butterflies and flowers; dividing this band are six lozenge shape reserves, each containing a chrysanthemum enamelled in blue and *rouge de fer* on a white ground. Kang-He period.

90. A long-necked Famille-Verte globular Bottle with kylins sporting with balls of silk; two of the animals are beautifully enamelled in green, aubergine, etc., whilst the remaining one is in *rouge de fer* of extraordinary quality. Separating the neck is a broad band containing a formal floral design in various colours on a yellow ground, and this is surmounted with Joey heads in green and black on *rouge de fer*. Running round the lip of the vase is a formal design representing brocade in green and black, depending from which are Joey heads, from which depend sacred emblems. Kang-He period.

91. A club-shaped Famille-Verte Vase decorated with the figure of a nobleman mounted on a yellow horse, and crossing a bridge; he is preceded by two courtiers each with their wands of office, whilst behind him is an attendant carrying a state umbrella which is enamelled in yellow. Above are seen three figures of ladies watching his progress from the palace window, and at the back are two other court ladies on a terrace of the palace. Behind these again are two large trees brilliantly enamelled in aubergine, whilst the full foliage is represented in blue and brilliant green. In continuation four ladies are seen sitting in a summer-house, playing go-bang, two in blue costumes, and the others in green, their head-dresses beautifully enamelled in black. The

shoulder is decorated with a band of brocade design relieved with butterflies in blue and yellow on a stippled green ground, which is further ornamented with chrysanthemums in *rouge de fer*, etc. Half-way up the neck is a broad band decorated with a formal green design on a yellow ground; this is relieved with four medallions each containing a cheou character, two in blue on a white ground, and the others in red on a yellow ground. The whole design terminates with a band of Joey heads surmounting a border of the Grecian key design, whilst on the white are cheou characters and the svastika in gold, blue, and *rouge de fer*. Round the lip is a band decorated with a light pencilled design of the Grecian key in *rouge de fer*. Kang-He period.

92. A large circular Famille-Verte Bowl of fine quality, decorated with sixteen panels containing alternately animals, flowers, and foliage respectively; running right round the base is a formal Grecian key design in black on a green ground, whilst at the top is a band representing brocade of various diaper designs, this separated with six lozenge shape reserves which contain flowers and butterflies brilliantly drawn on a green ground. In the inside at the bottom is a very large panel containing kylins at play. These are set up by a background of tropical plants, clouds, etc. The inside of the lip has a band similar to that on the outside, but deeper, whilst the reserves contain fabulous animals, and dragons with bifurcated tails. Kang-He period.

93. A superb, club-shaped, Famille-Verte Vase decorated on a rare ground of aubergine formed with numerous small flowers; this is relieved with peonies in green, *rouge de fer*, and black. At the back and front are two large panels, each containing figures of a lady and children playing; above these panels there is a dragon with bifurcated tail enamelled in brilliant yellow and blue. On either side of the vase are two shaped panels, four

in all, two of which contain altar utensils brilliantly enamelled on a white ground, and the others sprays of flowers. Descending from the shoulder to represent brocade are deep lambrequins bordered with black and red, the design of the brocade being represented as butterflies and flowers brilliantly enamelled on a stippled green ground. The neck has a diaper design containing the svastika mark in red on a white ground, and formal flowers in aubergine in the alternate sections. Dividing this and on either side are two square-shape panels, one containing a mountain view, and the other a lake on which a man is seen propelling a sanpan. At the base is a broad band containing a design of the Grecian key in green enamel on white, whilst below again is a continuous band in *rouge de fer* and pale pink. Surrounding the lip is a broad band of green, in which the design of the Grecian key is pencilled. This piece is of superlative quality, and was formerly in the Hamilton Palace Collection. Kang-He period. (*See illustration, facing page* 31.)

94. A unique, superb quality, oviform Vase, decorated on one side with Ho-Ho birds standing upon rocks, behind which is seen a large tree with chrysanthemums in full bloom. The rocks are enamelled in various greens and aubergine, the foliage in brilliant emerald-green, whilst the flowers are in yellow and black. The plumage of the birds is also in green, yellow, and aubergine. To the right of the large bird is a big magnolia tree starting from the base of the vase and running up the neck, as also do the others, having an aubergine trunk and white blossoms, whilst at the base of the rocks, by the side of this tree, a beautiful chrysanthemum flower in yellow with green foliage is seen to be blooming. The reverse of the vase is decorated with another large tree with peony buds and flowers. The large red peony is a very striking feature, and is no less important than the buds which are shown in the same colour.

The beauty of the decoration is enhanced by the addition of the various colours of the other blossoms. The whole is most beautifully executed in the very finest quality on a brilliant black enamel background, and the vase can be taken as a unique specimen. Kang-He period. (*See illustration on opposite page.*)

95. A square-shaped Vase, tapering towards the base, divided into four panels, which are edged with white; each of the panels is fully decorated with the flowers of the four seasons: the hawthorn blossom for Spring, the peony for Summer, the lotus for Autumn, and the chrysanthemum for Winter. The blossom of the first named is enamelled in white with black and yellow centres, supported on branches of deep aubergine; the trees spring from the rocks at the base of the vase, and these rocks are shown in various shades of green. The peony tree in the next panel springs from a rock in similar manner to that of the hawthorn, whilst the large flowers are respectively in yellow, pale green, aubergine, and white, the foliage in brilliant green. In the third panel the lotus lilies are seen growing from the water, which is represented in pale green; in the foreground is a crane in white with black plumage; the flowers are enamelled in various colours. In the right-hand corner at the top is a flying stork in white and green. The last panel has the chrysanthemum in all the fine colours of the period. The whole enamelled on a brilliant black background.

The shoulder and neck, which is very rare in type, is enamelled in brilliant green and yellow with a formal diaper design; on each corner of the shoulder is a Joey head outlined in aubergine on a black ground; these are repeated on the upper portion of the neck, but green is used instead of aubergine. In the centre are four lozenge-shaped panels, each containing a dragon in aubergine surrounded with a green border; these on a brilliant black enamel background. Early Kang-He period.

96. A pair of remarkably brilliant, tall, rouleau-shaped Vases decorated in the foreground with rocks in various shades of green and blue, and on which is a bird of paradise with yellow legs, breast, and tail, blue wings, and aubergine plumage. Behind these rocks and bird are large trees with aubergine trunks which extend right over the body of the vase; from these trees there is, on the left, a large peony in *rouge de fer* on a seeded green field, the foliage in brilliant green and blue. Above the peony are large magnolia blossoms in white on green stems with blue buds; this is repeated on the neck of the vase. On the right are two other large peonies on green branches; the uppermost one is in brilliant yellow with black lines on a field of seeded green, whilst the lower is in a rich *rouge de fer*. Underneath is another peony on a branch in pale green tipped with yellow. On this side again there are large branches of white magnolia with blue birds. On the back are numerous large chrysanthemum flowers in white, pale green, and *rouge de fer*, the latter outlined with red, and both the former with black. A branch containing smaller flowers extends on to the neck of the vase, and by the side of this is a flying bird in yellow with green plumage. Round the lip is the Grecian key design pencilled in black on a yellow ground, and running half-way round the base are lotus leaves in green with black lines. The whole on a very brilliant black ground, covered with a light greenish glaze. Ming period. (*See frontispiece for illustration.*)

97. A unique, quadrangular-shaped Vase, expanding towards the base and having a bulging body supported on an outspreading foot. This is a very extraordinary example, being enamelled in rich apple-green and brilliant yellow alternately. Where the upper portion of the neck is green the body is yellow, and the base also is green; this being alternated on the four sides of the vase. The decoration consists of the flowers of the four seasons most exquisitely drawn and very beautifully

enamelled. To form the neck, and dividing the same from the body of the vase, is a broad green band with black lines edged with aubergine, and this is repeated just under the white lip. A unique specimen. Ming period. (*See illustration at end of book.*)

98. A tall, quadrangular-shaped Vase, the neck tapering downwards and terminating into a bulging body, which is supported on a square-shaped base. The decoration consists of the flowers of the four seasons issuing from green rocks and relieved with flying birds. The whole most beautifully drawn and enamelled in green, aubergine, and white. The foot has a formal diaper design in black on a green ground, and going right across this is a leaf-shaped panel decorated with sprays of flowers in green, yellow, and aubergine, on a white ground, the panels being bordered with aubergine and green lines. Supporting the vase on two sides are handles fashioned as crouching dragons, these in aubergine. The entire body of the vase is enamelled on a beautiful soft yellow background. Ming period.

The companion to this vase is in the collection left by the late Mr. George Salting, and now at the Victoria and Albert Museum. (*See illustration, facing page* 26.)

99. A pair of gourd-shaped Wine Ewers decorated with fine quality powder-blue ground, on which are flowers and formal designs delicately traced in gold; on either side is a quatrefoil-shaped panel ornamented with a bird perched on the branch of a tree enamelled in Famille-Verte colours on a brilliant white ground. On either side of the upper portion of the gourd there is a leaf-shaped panel, each containing a spray of flowers brilliantly enamelled in Famille-Verte colours. Kang-He period.

99A. A Sweetmeat Service formed of seven dishes decorated with trees and branches of hawthorn blossom in aubergine and white on a very brilliant green background. Early Kang-He period.

RARE CARVINGS IN JADE AND OTHER HARD STONES.

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100. An unique jasper Vase and Cover; the body in light brown is entirely covered on either side with green foliage cut in high relief. A most marvellous example. Kien-Lung period. (*See illustration facing page* 40.)

101. A pair of flat-shape, exceptional quality, mutton-fat Vases and Covers with monster head handles from which rings are suspended. The centre of the body of the vase has a broad band with a geometrical design carved in high relief; springing from the base and in high relief is a tall geometrical band. The lip has a Grecian key design, depending from which, and falling over the neck, are acantha leaves. The covers surmounted by a Dog Fo. Kien-Lung period.

102. A superb quality, Indian Jade, wide-mouthed Vase, the handles formed as buds in high relief; the body has carved chrysanthemums and foliage; suspended from the neck is a band of formal leaves, and going entirely round this are poems incised in Chinese characters, showing that this was used for a presentation. The foot carved as a large chrysanthemum. Kien-Lung period.

103. A very rare, mottled agate Vase with Joey head handles, from which loose rings are suspended; the body of the vase is decorated with a band containing formal flowers carved in relief; this is surmounted with acantha leaves, which are repeated on the neck; round the base is a carved geometrical design. Kien-Lung period.

A COLLECTION OF NINE PIECES OF BLUE AGATE, COMPRISING:

104. A large Vase in the form of two lilies intertwined, lightly splashed with brown; the foliage is in low relief; the stems of the flowers form the base.

105. An ornament in the form of two vases, one flat-shaped, the other cylindrical; the former has a dragon with clouds issuing from the mouth in incised carving, the latter has Joey heads and acantha leaves. The covers are surmounted with monsters tipped with yellow. In front is a standing Ho-Ho bird supported upon rocks; at the back of the bird is a large flower carved in high relief. Supported on original blue agate stand.

106. A Vase and Cover of extraordinary size standing on a rocky base, and supported on one side with a large Ho-Ho bird holding in its beak a peony; on the other are large flowering branches of the peony tree extending over three parts of the front of the vase, which is partly grey. The cover is richly carved in high relief with large peony flowers and branches.

107. A pair of flat Flower Vases, the bodies carved to represent a section of bamboo cane with branches of foliage; on the fronts are Ho-Ho birds carved from the solid in high relief in white.

108. A shaped Box and Cover in the form of a lotus flower with foliage underneath in high relief; on one side is seen a small snail in green, which is carved from the solid. The cover is surmounted by a frog.

109. A tall Vase and Cover in light blue partly tinged with brown, with lizards carved in high relief crawling over the body. The cover surmounted with a dragon holding its tail in its mouth.

110. A Vase and Cover lightly splashed with yellow ; the body is ornamented with Ho-Ho birds, on one side of which one forms the handle, and on the other side is a large branch of a pine tree. The cover is surmounted with a stem of bamboo leaves on a branch.

111. A small Cup surrounded with the convolvulus flower carved in high relief ; the stem of the branch forms the handle.

All of the Kien-Lung period.

112. A rich colour Mocha Agate Carving of a lady's finger-fruit, on one side of which is a smaller fruit and foliage in greyish white ; on the stem at the back of the base is a tiger in black. The whole carved from the solid stone. Kien-Lung period.

113. A Flower Vase of violet crystal carved in the form of a fish standing on its tail ; at the back are large lotus leaves and flowers carved in high relief. Kien-Lung period.

114. A rare Tripod Koro and Cover in violet and partly emerald green jade, the body ornamented in high relief with acantha leaves, on which are carved Joey heads ; the neck has a Grecian key design, under which are four reserves containing a geometrical pattern. The tall handles are plain, and the cover, which is tipped with brown, is pierced with a floral design. Kang-He period.

115. An extraordinarily brilliant lapis lazuli Vase and Cover, slightly mottled ; on one side of the body is a large dragon forming the handle, and opposite is a figure of a Ho-Ho bird standing upon rocks ; at the back are flowering branches of the peony tree. The cover is surmounted by a kylin. Kien-Lung period.

116. A moss - agate, diamond - shaped Vase with raised centre, on which is the sacred pearl in high relief, this being guarded by the dragon carved also in high relief and coiled round the neck. Kien-Lung period.

117. A fine quality, white jade, lozenge-shaped Box carved in high relief with monster heads and fungus; the cover surmounted by a dragon holding the sacred jewel also in high relief; the foot is formed as a large lotus leaf. Kien-Lung period.

118. A small, extraordinary quality, amethyst crystal Water-pot and Cover carved in the form of a peach, the root forming the handle. The cover, which is of similar form, has a duck on one side holding a branch with a peach and leaf. Underneath the base is again a small peach with foliage. Kien-Lung period.

119. A charming, bright green jade Ornament in the form of a pine-cone; the interior contains the figures of Jo and Shi holding their brooms; they are in a bower of a pine tree, on which birds are resting. The whole of this exquisitely carved in pure white jade. The legend of Jo and Shi is as follows:—These two people were supposed to have lived for 999 years in complete happiness, and existed entirely on pine-tree cones, and, as shown in the carving, they are supposed to have lived in a pine-tree; they are always put forward as examples of connubial happiness. Kien-Lung period.

120. A charming amethyst crystal tripod Koro and Cover carved in high relief with lizards, which form the handles; surmounting the cover is another lizard with coiled, bifurcated tail. Kien-Lung period.

121. A unique Snuff-Bottle, formed entirely from one sapphire, in which are a variety of brilliant shades and hues. The silver-jewelled cover is original. Kang-He period.

122. A small, flat-shaped, Indian Jade Box and Cover, having a scroll foliage design relieved with birds, this repeated on the cover ; the whole elaborately jewelled. Underneath the foot is another small jewelled bird. Kien-Lung period.

123. A large Snuff-Bottle in the form of a gourd of brilliant lapis lazuli, covered entirely with gourd fruits on branches with foliage, amongst which flying birds are intersected. With the original jewelled silver stopper. Kien-Lung period.

124. A square, pale green jade Basket carved in high relief with figures of deities intermixed with pine-trees, clouds, etc. The handle, which is carved from the solid, is encircled with a finely-carved dragon in high relief. Kien-Lung period.

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